4 “BLACK MAGIC”

Slayer

ONE OF THE more prominent playing techniques employed by guitarists Jeff Hanneman and Kerry King in “Black Magic” is 16th-note tremolo picking. This fast, alternate-picking approach is commonly found in the thrash, speed and death metal genres and is displayed in the notation by either showing the actual consecutive 16th-note rhythms or by using quarter-note rhythms with diagonal slashes through their stems. The latter method is referred to as a “measured tremolo” and appears in the notation for bars 1 and 2 of the rhythm guitar part and also later in bars 61 and 62 of the first guitar solo. A measured tremolo is generally used to simplify the notation and save page space when tremolo picking occurs for two or more beats in a row.

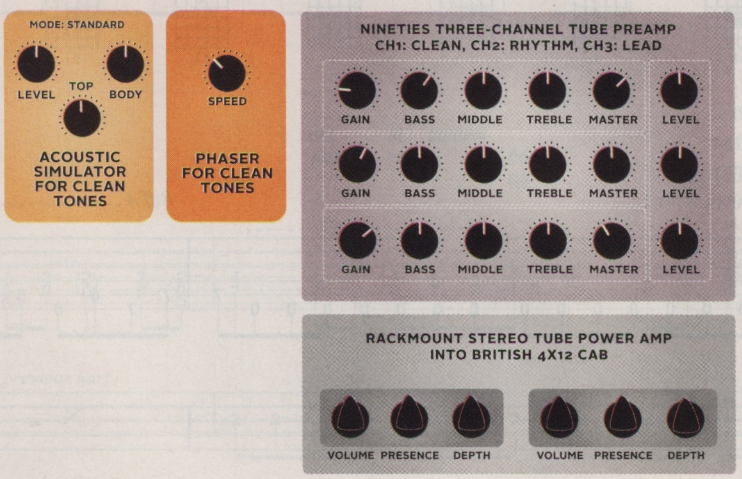
As mentioned above, you’ll need to use down-up-down-up alternate picking to play through fast 16th notes. Most beginning players will have trouble keeping up with the recording, as tremolo strumming can be very demanding on your wrist and forearm muscles. To build up endurance, start out at a slower tempo and gradually work the rhythm parts up to speed. As the muscles in your forearm warm up, try and stay relaxed and avoid overly tensing your arm as you push to maintain the tempo. If you feel any sharp pains in your forearm, back off and take a break. These could be warning signs of tendonitis. *—Jeff Perrin*

PEDAL AND AMP SUGGESTIONS

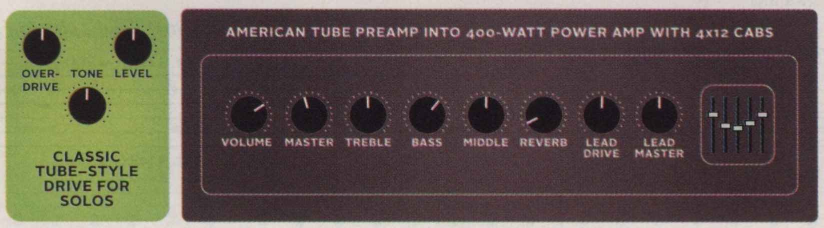
BY PAUL HANSON (*paulhanson.net*)

SIGNAL PATH FLOWS FROM LEFT TO RIGHT

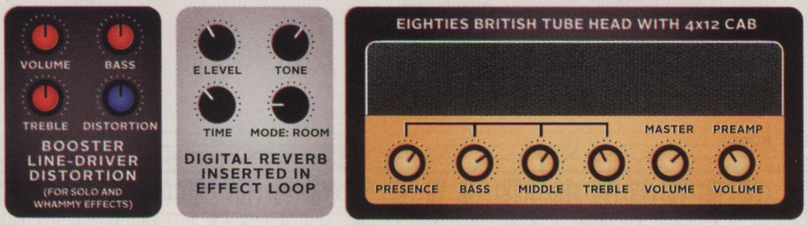
1 “A TOUT LE MONDE”


MODE: STANDARD
LEVEL
TOP
BODY
ACOUSTIC SIMULATOR FOR CLEAN TONES
SPEED
PHASER FOR CLEAN TONES
NINETIES THREE-CHANNEL TUBE PREAMP
CH1: CLEAN, CH2: RHYTHM, CH3: LEAD
GAIN
BASS
MIDDLE
TREBLE
MASTER
LEVEL
GAIN
BASS
MIDDLE
TREBLE
MASTER
LEVEL
GAIN
BASS
MIDDLE
TREBLE
MASTER
LEVEL
RACKMOUNT STEREO TUBE POWER AMP INTO BRITISH 4X12 CAB
VOLUME
PRESENCE
DEPTH
VOLUME
PRESENCE
DEPTH

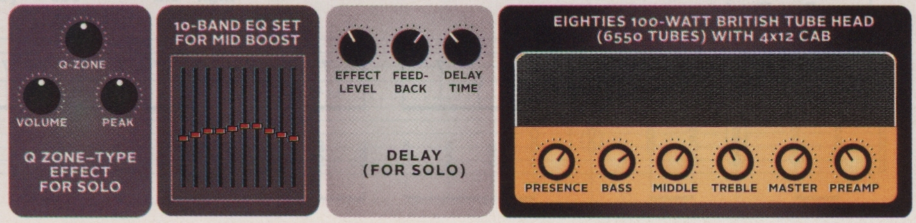
2 “BLACKENED”


OVER-DRIVE
TONE
LEVEL
CLASSIC TUBE-STYLE DRIVE FOR SOLOS
AMERICAN TUBE PREAMP INTO 400-WATT POWER AMP WITH 4X12 CABS
VOLUME
MASTER
TREBLE
BASS
MIDDLE
REVERB
LEAD DRIVE
LEAD MASTER

3 “MADHOUSE”


VOLUME
BASS
TREBLE
DISTORTION
BOOSTER LINE-DRIVER DISTORTION
(FOR SOLO AND WHAMMY EFFECTS)
E LEVEL
TONE
TIME
MODE: ROOM
DIGITAL REVERB INSERTED IN EFFECT LOOP
EIGHTIES BRITISH TUBE HEAD WITH 4X12 CAB
MASTER
PREAMP
PRESENCE
BASS
MIDDLE
TREBLE
VOLUME
VOLUME

4 “BLACK MAGIC”

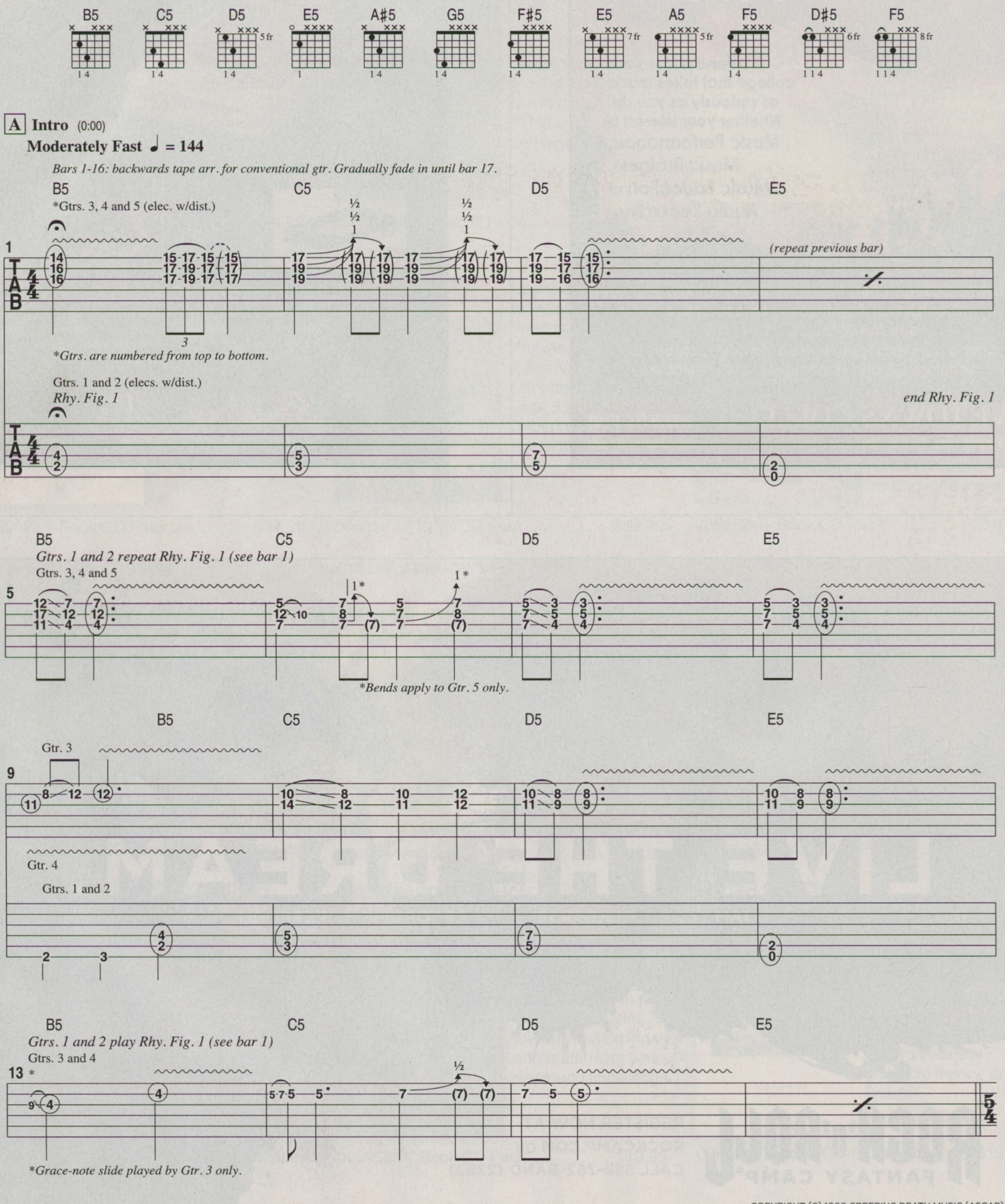

Q-ZONE
VOLUME
PEAK
Q ZONE-TYPE EFFECT FOR SOLO
10-BAND EQ SET FOR MID BOOST
EFFECT LEVEL
FEED-BACK
DELAY TIME
DELAY (FOR SOLO)
EIGHTIES 100-WATT BRITISH TUBE HEAD (6550 TUBES) WITH 4X12 CAB
PRESENCE
BASS
MIDDLE
TREBLE
MASTER
PREAMP

BLACKENED

Metallica

As heard on **...AND JUSTICE FOR ALL** (ELEKTRA)

Words and Music by **JAMES HETFIELD, LARS ULRICH AND JASON NEWSTED** • *Transcribed by* **JEFF PERRIN**


B5
C5
D5
E5
A#5
G5
F#5
E5
A5
F5
D#5
F5
5 fr
7 fr
5 fr
6 fr
8 fr
A Intro (0:00)
Moderately Fast ♩ = 144
Bars 1-16: backwards tape arr. for conventional gtr. Gradually fade in until bar 17.
*Gtrs. 3, 4 and 5 (elec. w/dist.)
(repeat previous bar)
*Gtrs. are numbered from top to bottom.
Gtrs. 1 and 2 (elecs. w/dist.)
Rhy. Fig. 1
end Rhy. Fig. 1
Gtrs. 1 and 2 repeat Rhy. Fig. 1 (see bar 1)
Gtrs. 3, 4 and 5
*Bends apply to Gtr. 5 only.
Gtr. 3
Gtr. 4
Gtrs. 1 and 2
Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 1)
Gtrs. 3 and 4
*Grace-note slide played by Gtr. 3 only.

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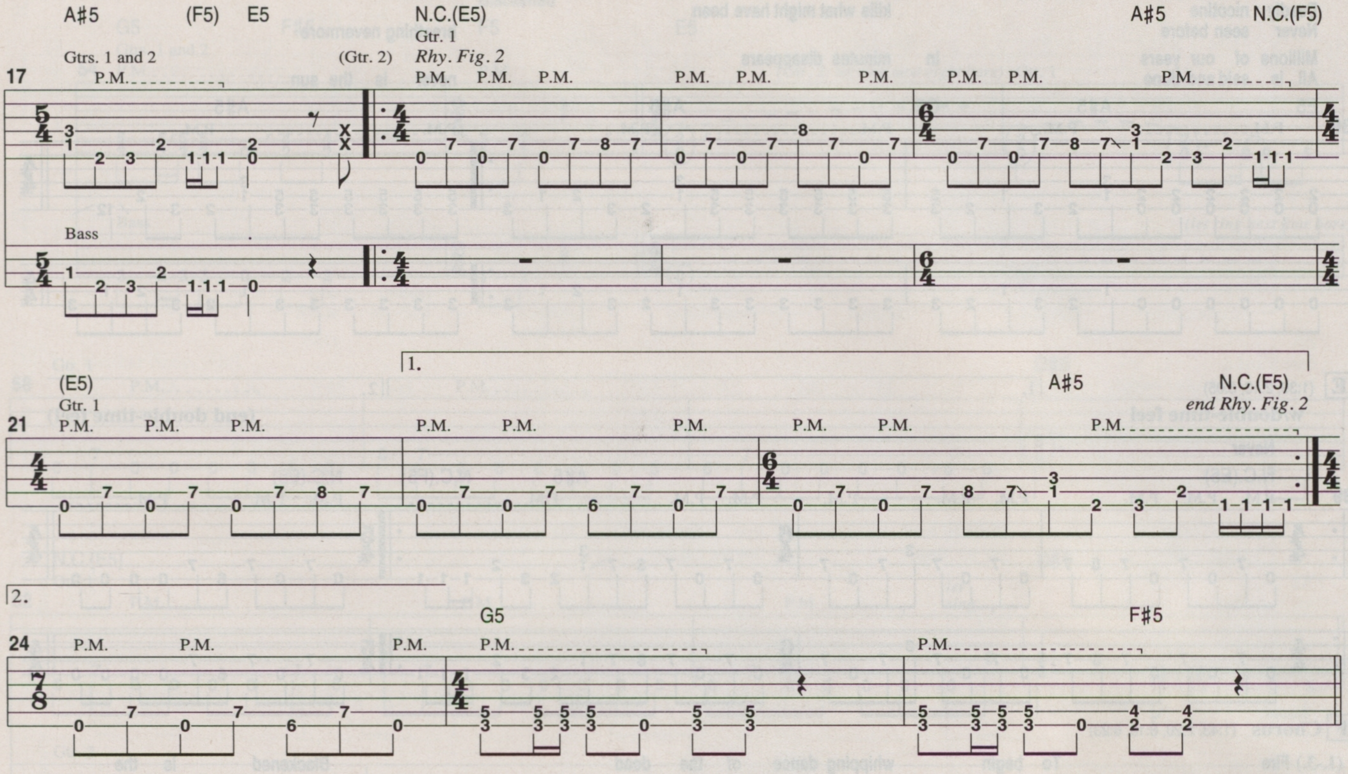
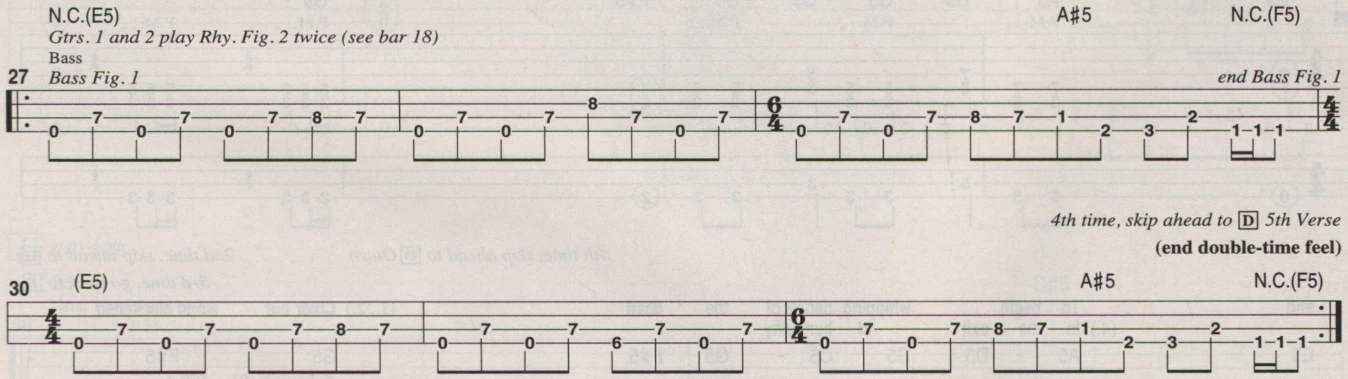
B (0:38)

♩ = 182 (w/double-time feel)


A#5
(F5)
E5
N.C.(E5)
Gtr. 1
Gtrs. 1 and 2
(Gtr. 2)
Rhy. Fig. 2
P.M.
Bass
17
A#5
N.C.(F5)
(E5)
Gtr. 1
21
1.
end Rhy. Fig. 2
2.
24
G5
F#5

C (0:55, 5:32)

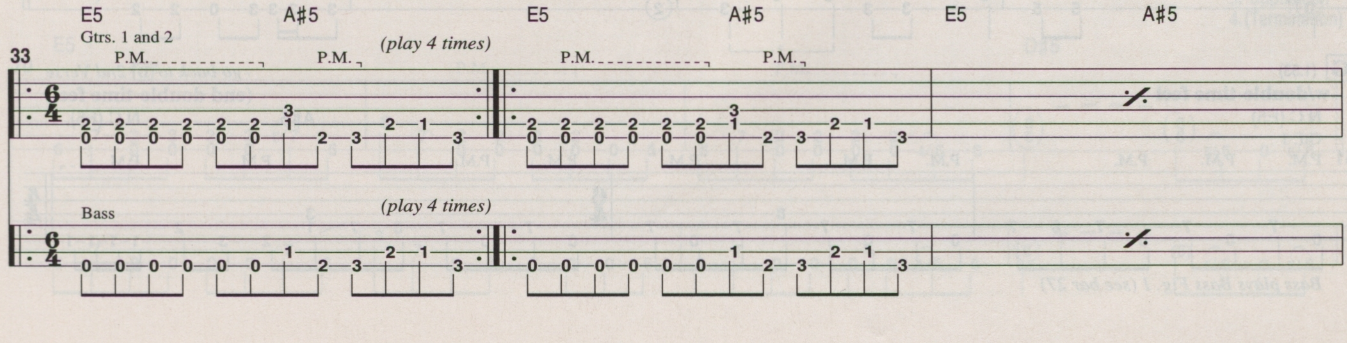

N.C.(E5)
Gtrs. 1 and 2 play Rhy. Fig. 2 twice (see bar 18)
Bass
27
Bass Fig. 1
A#5
N.C.(F5)
end Bass Fig. 1
4th time, skip ahead to D 5th Verse
(end double-time feel)
30
(E5)

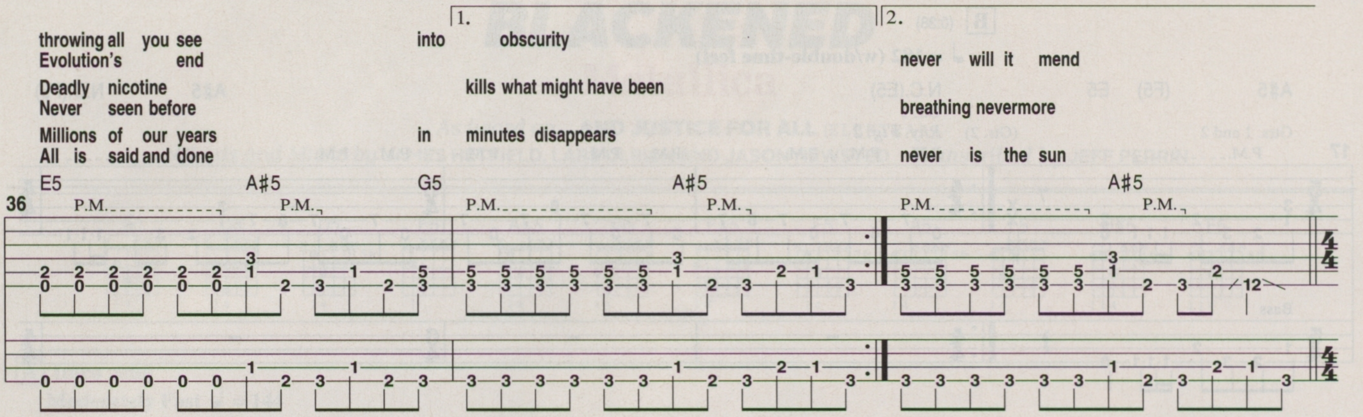
D 1st, 2nd and 5th Verses (1:20, 1:58, 5:50)

1. Blackened is the end winter it will send
Death of Mother Earth never a rebirth

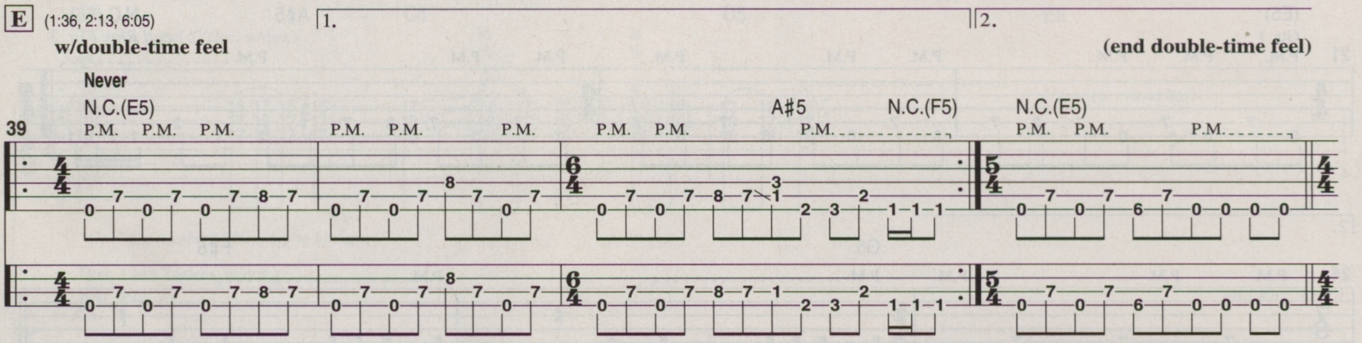
2. Blistering of earth terminate its worth
Callous frigid chill nothing left to kill

5. Smoldering decay take her breath away
Darkening in vain decadence remains

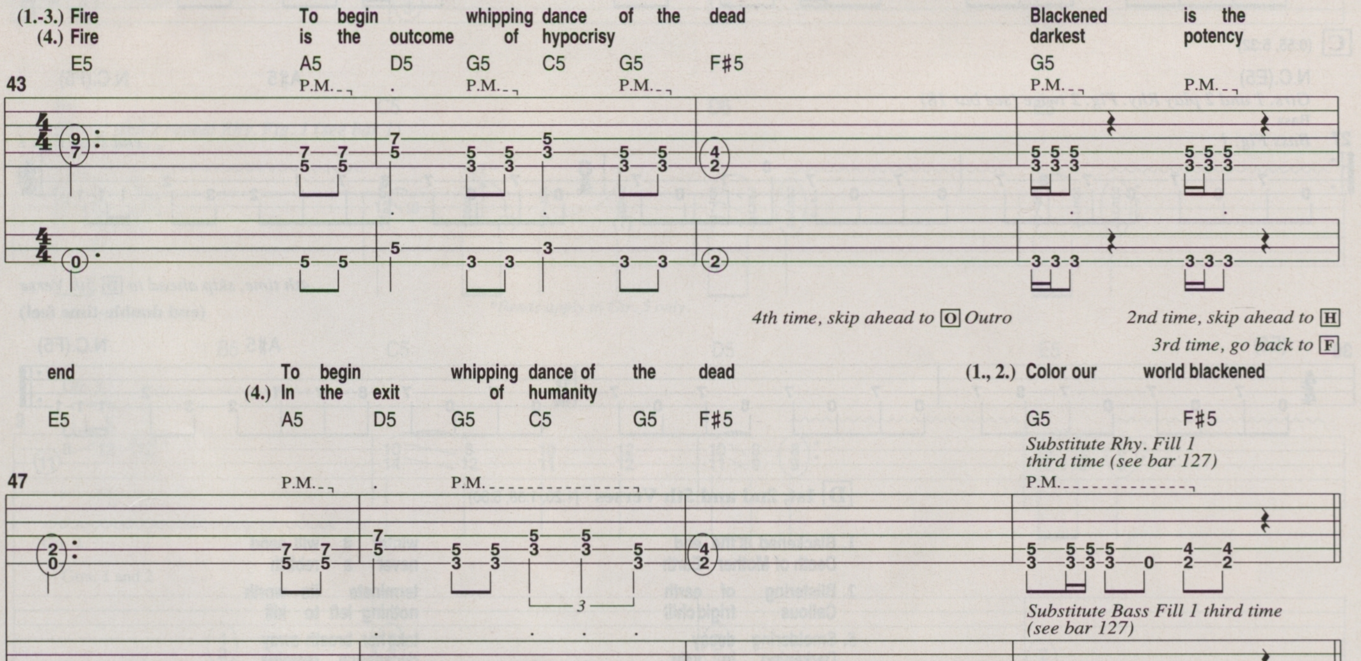

E5
A#5
Gtrs. 1 and 2
P.M.
(play 4 times)
33
Bass
(play 4 times)


1.
2.
throwing all you see
Evolution's end
into obscurity
never will it mend
Deadly nicotine
Never seen before
kills what might have been
breathing nevermore
Millions of our years
All is said and done
in minutes disappears
never is the sun
E5
A#5
G5
A#5
A#5
36
P.M.

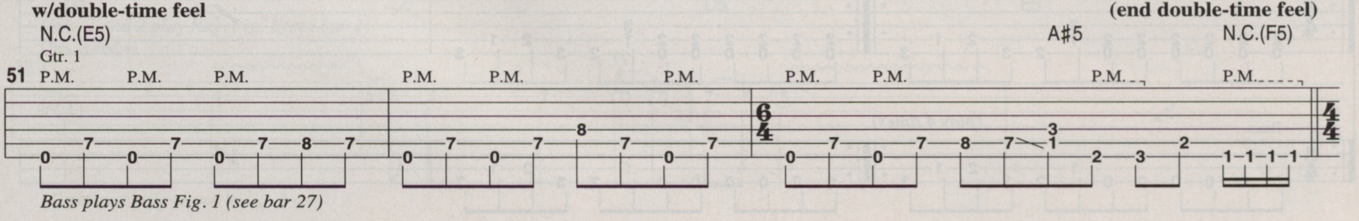
E (1:36, 2:13, 6:05)

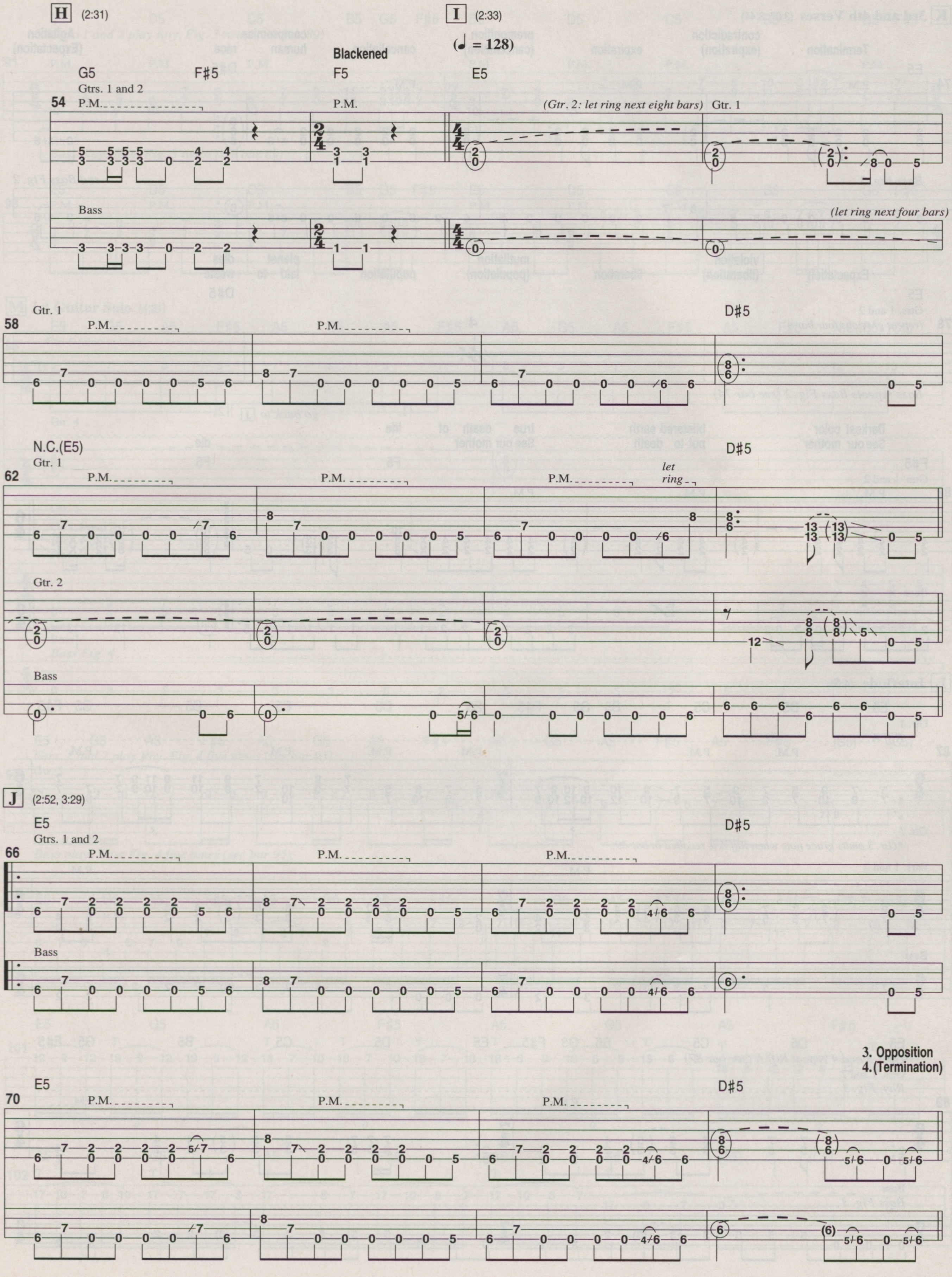

1.
2.
w/double-time feel
(end double-time feel)
Never
N.C.(E5)
A#5
N.C.(F5)
N.C.(E5)
39
P.M.

F **Chorus** (1:43, 2:20, 6:13, 6:23)

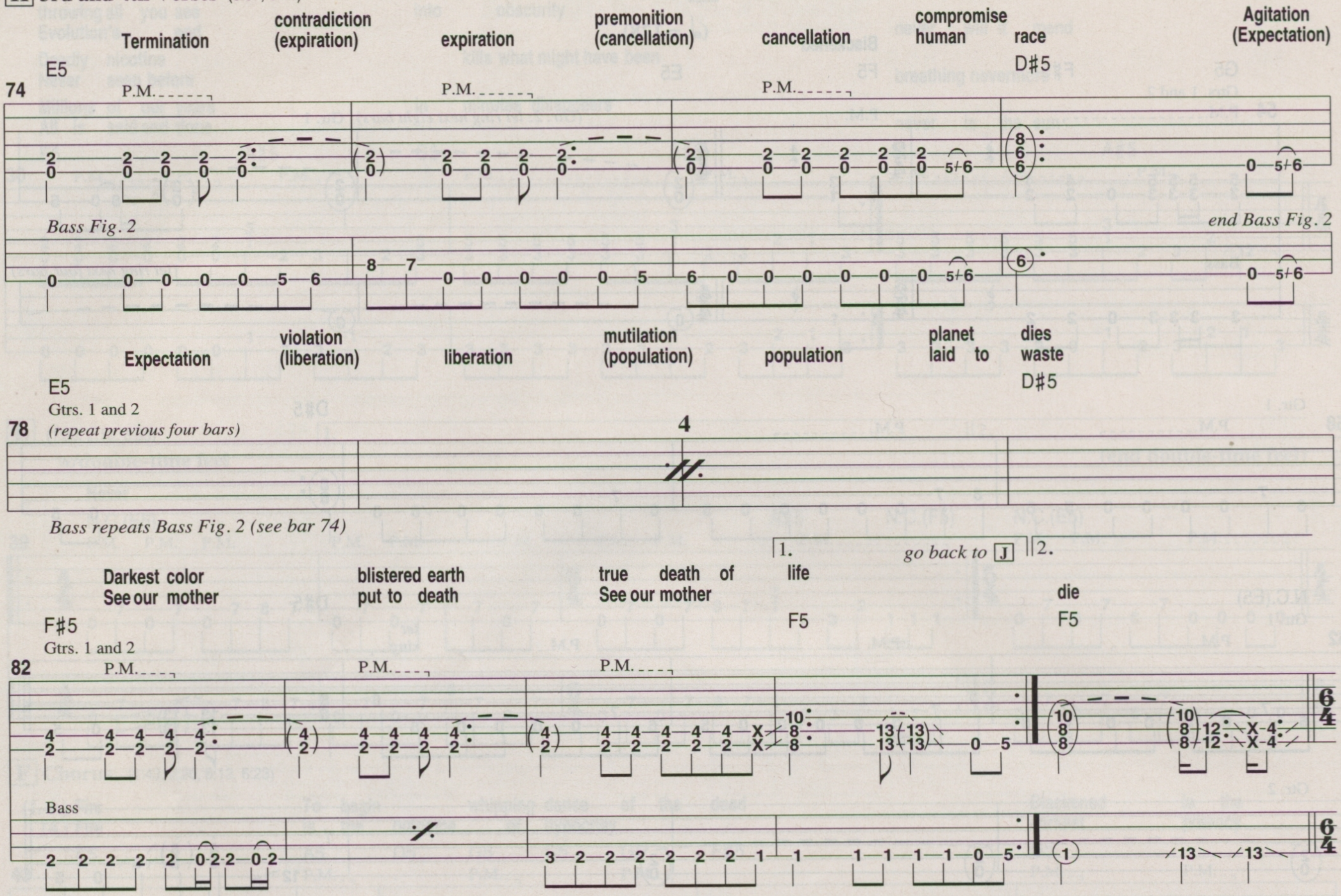

(1.-3.) Fire
(4.) Fire
To begin whipping dance of the dead
is the outcome of hypocrisy
Blackened is the
darkest potency
E5
A5
D5
G5
C5
G5
F#5
G5
43
P.M.
4th time, skip ahead to O Outro
2nd time, skip ahead to H
3rd time, go back to F
end
To begin whipping dance of the dead
(4.) In the exit of humanity
(1., 2.) Color our world blackened
E5
A5
D5
G5
C5
G5
F#5
G5
F#5
Substitute Rhy. Fill 1 third time (see bar 127)
47
P.M.
3
Substitute Bass Fill 1 third time (see bar 127)

G (1:53)

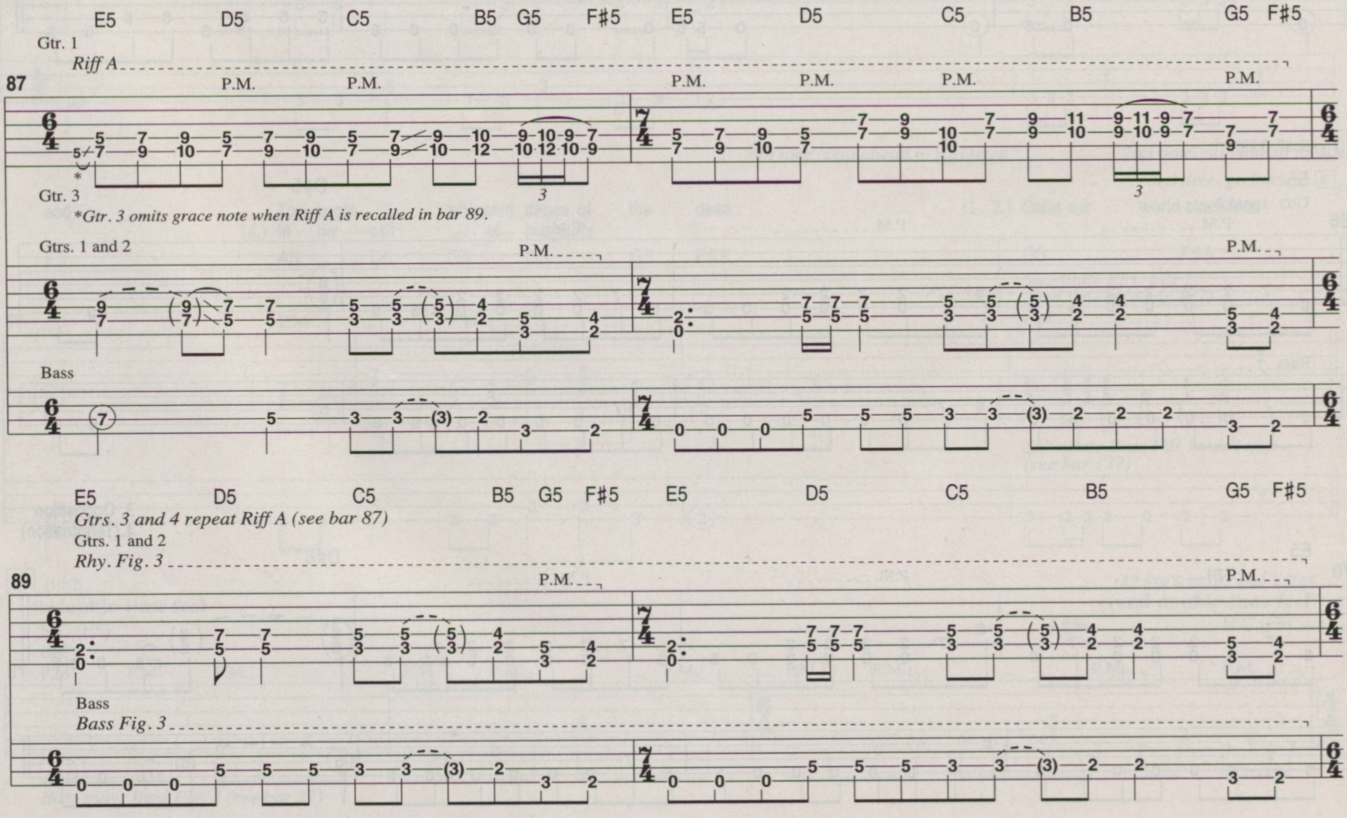

go back to D 2nd Verse
w/double-time feel
(end double-time feel)
N.C.(E5)
A#5
N.C.(F5)
Gtr. 1
51
P.M.
Bass plays Bass Fig. 1 (see bar 27)

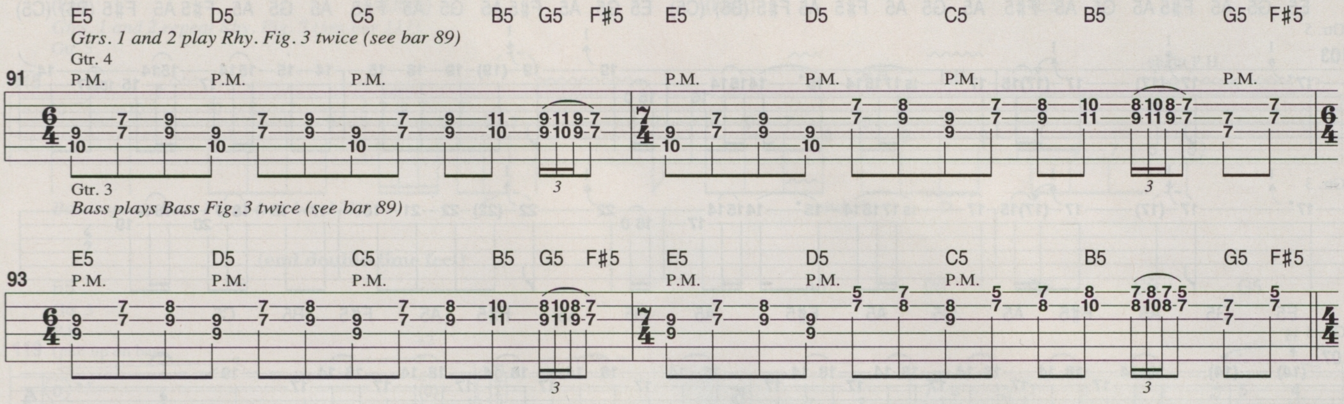

H (2:31)
I (2:33)
(♩ = 128)
Blackened
G5
F♯5
F5
E5
Gtrs. 1 and 2
54
P.M.
(Gtr. 2: let ring next eight bars)
Gtr. 1
Bass
(let ring next four bars)
58
Gtr. 1
D♯5
N.C.(E5)
62
let ring
Gtr. 2
J (2:52, 3:29)
E5
66
D♯5
70
3. Opposition
4.(Termination)

K 3rd and 4th Verses (3:07, 3:44)

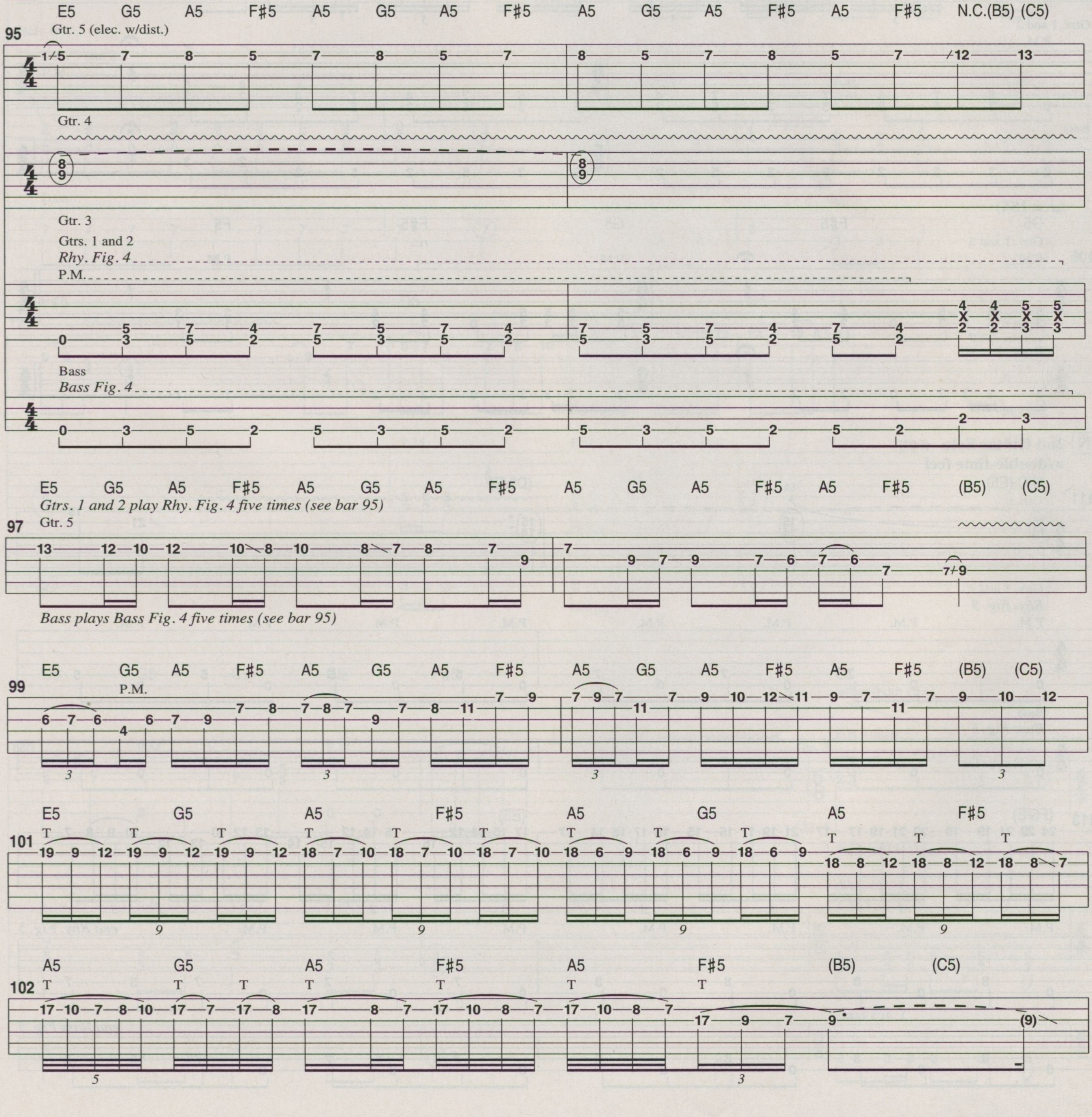

Termination
contradiction (expiration)
expiration
premonition (cancellation)
cancellation
compromise human race
Agitation (Expectation)
E5
D♯5
74
P.M.
Bass Fig. 2
end Bass Fig. 2
Expectation
violation (liberation)
liberation
mutilation (population)
population
planet laid to
dies waste
E5
D♯5
Gtrs. 1 and 2
78
(repeat previous four bars)
4
Bass repeats Bass Fig. 2 (see bar 74)
1.
go back to J
2.
Darkest color See our mother
blistered earth put to death
true death of See our mother
life
die
F♯5
F5
F5
Gtrs. 1 and 2
82
P.M.
Bass

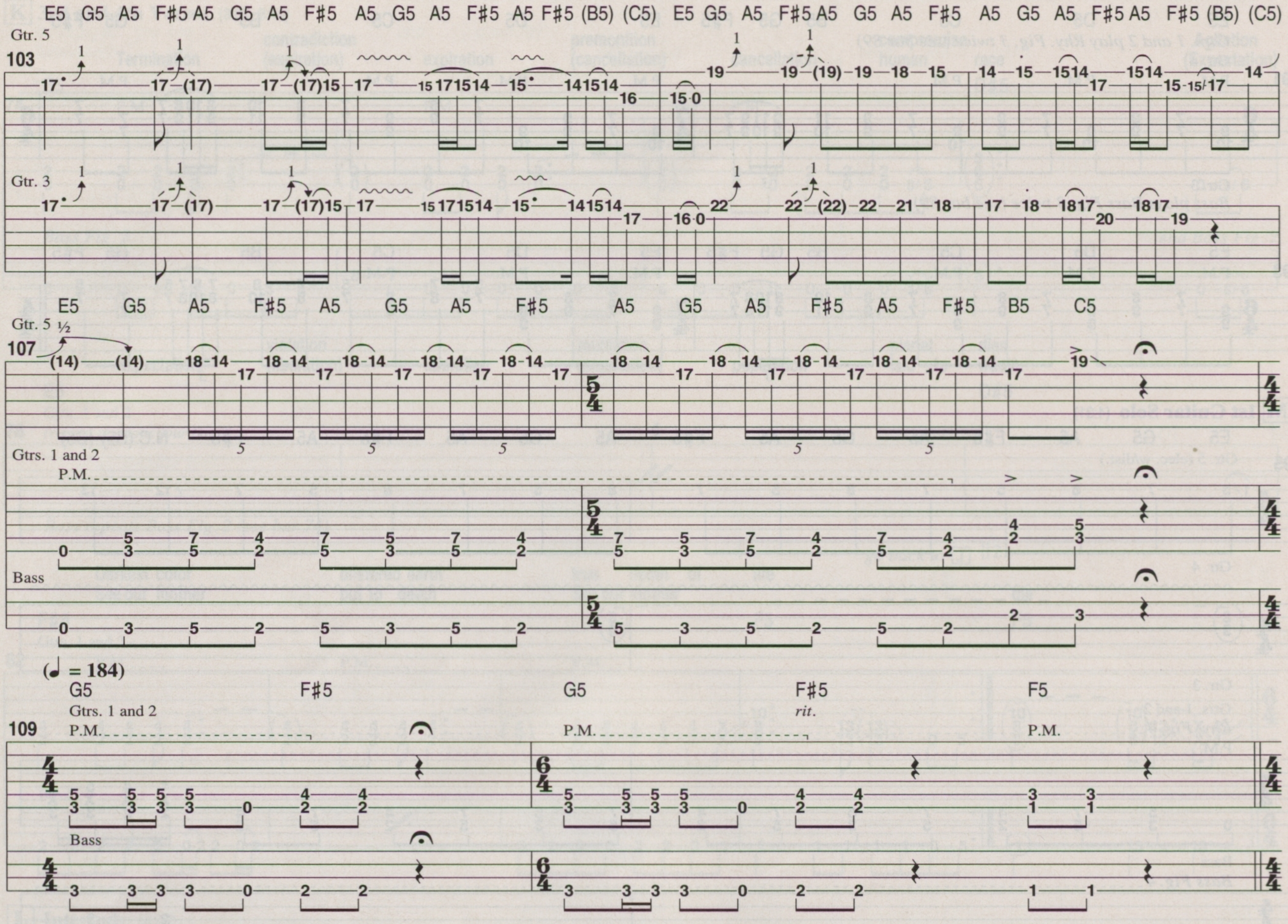
L Interlude (4:06)


E5 D5 C5 B5 G5 F♯5 E5 D5 C5 B5 G5 F♯5
Gtr. 1
Riff A
87
P.M.
Gtr. 3
*Gtr. 3 omits grace note when Riff A is recalled in bar 89.
Gtrs. 1 and 2
Bass
E5 D5 C5 B5 G5 F♯5 E5 D5 C5 B5 G5 F♯5
Gtrs. 3 and 4 repeat Riff A (see bar 87)
Gtrs. 1 and 2
Rhy. Fig. 3
89
P.M.
Bass
Bass Fig. 3

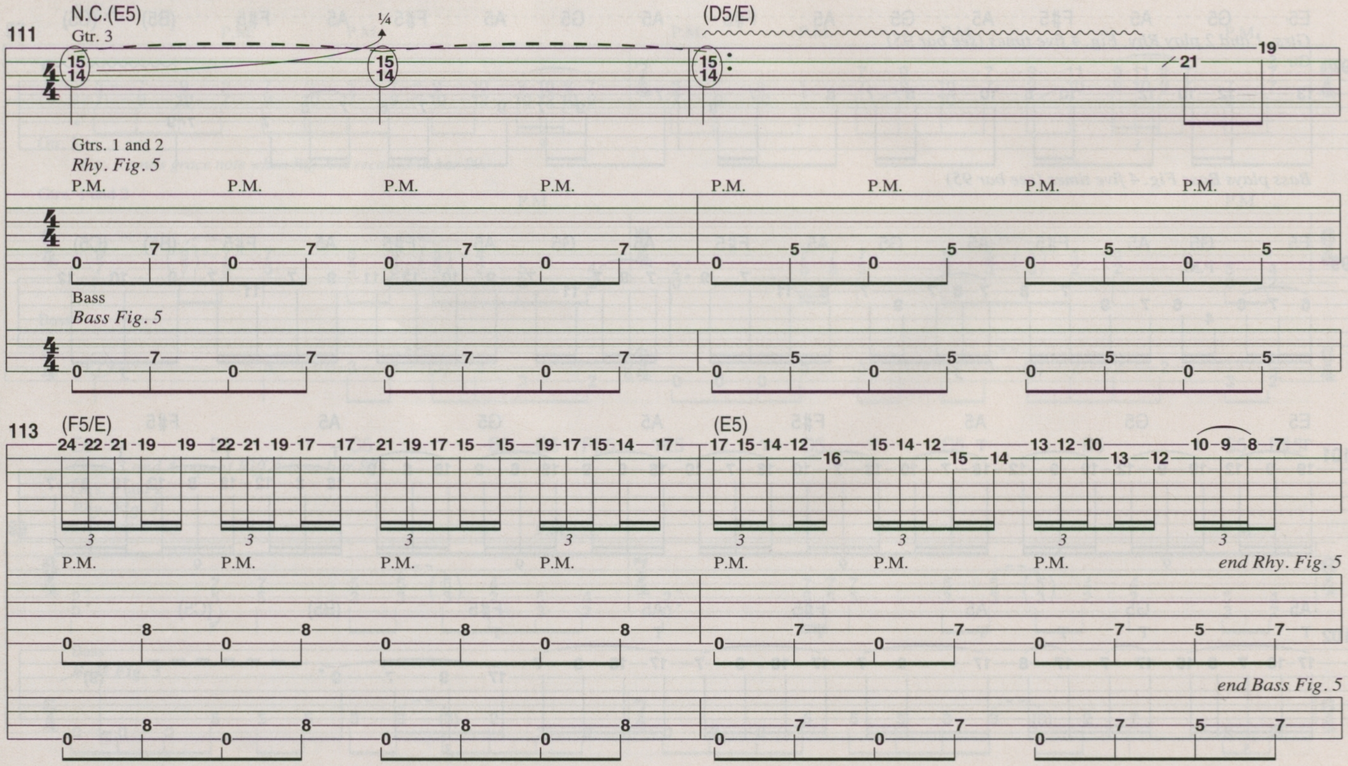

E5 D5 C5 B5 G5 F#5 E5 D5 C5 B5 G5 F#5
Gtrs. 1 and 2 play Rhy. Fig. 3 twice (see bar 89)
Gtr. 4
91
P.M.
Gtr. 3
Bass plays Bass Fig. 3 twice (see bar 89)
E5 D5 C5 B5 G5 F#5 E5 D5 C5 B5 G5 F#5
93
P.M.

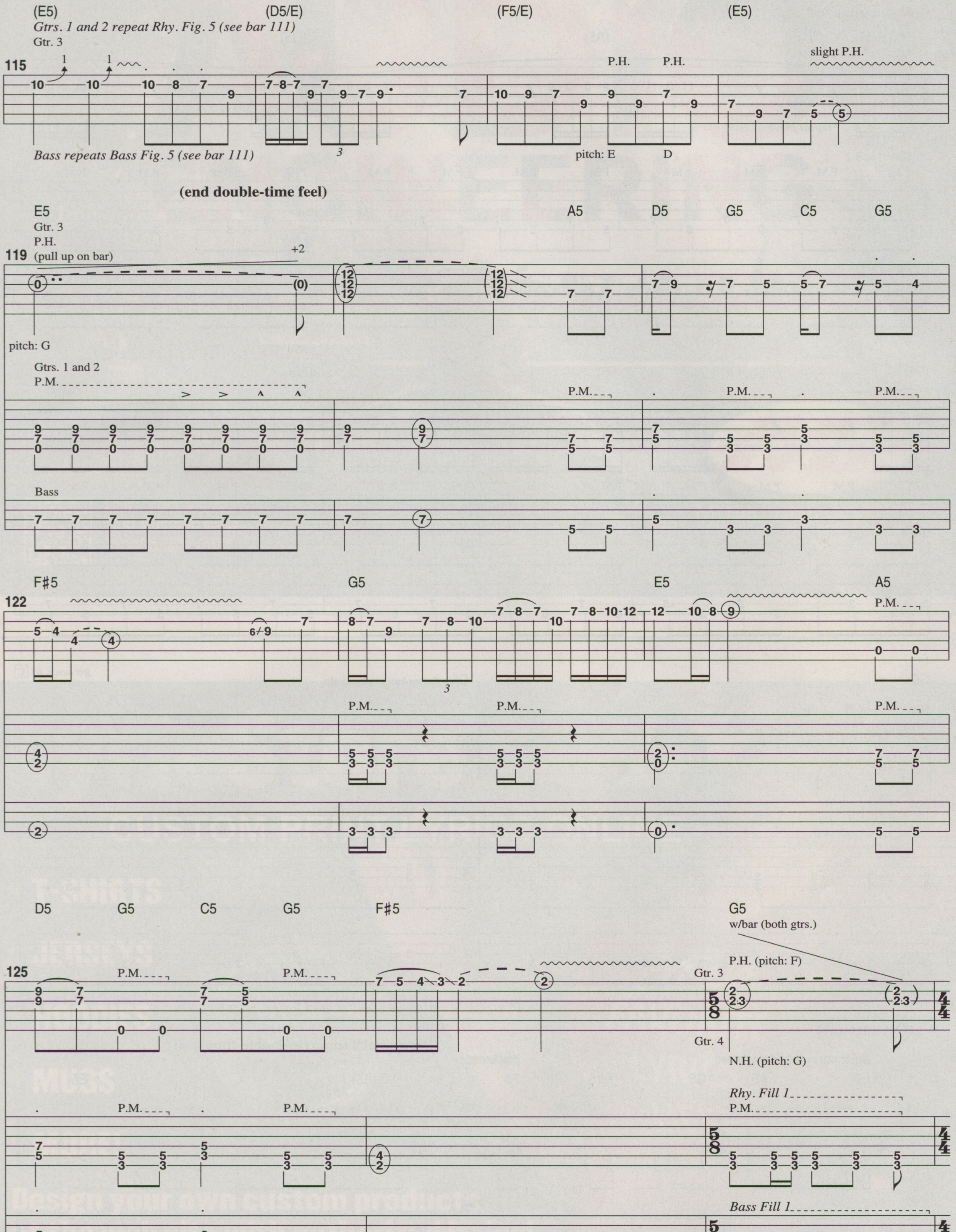
M 1st Guitar Solo (4:31)

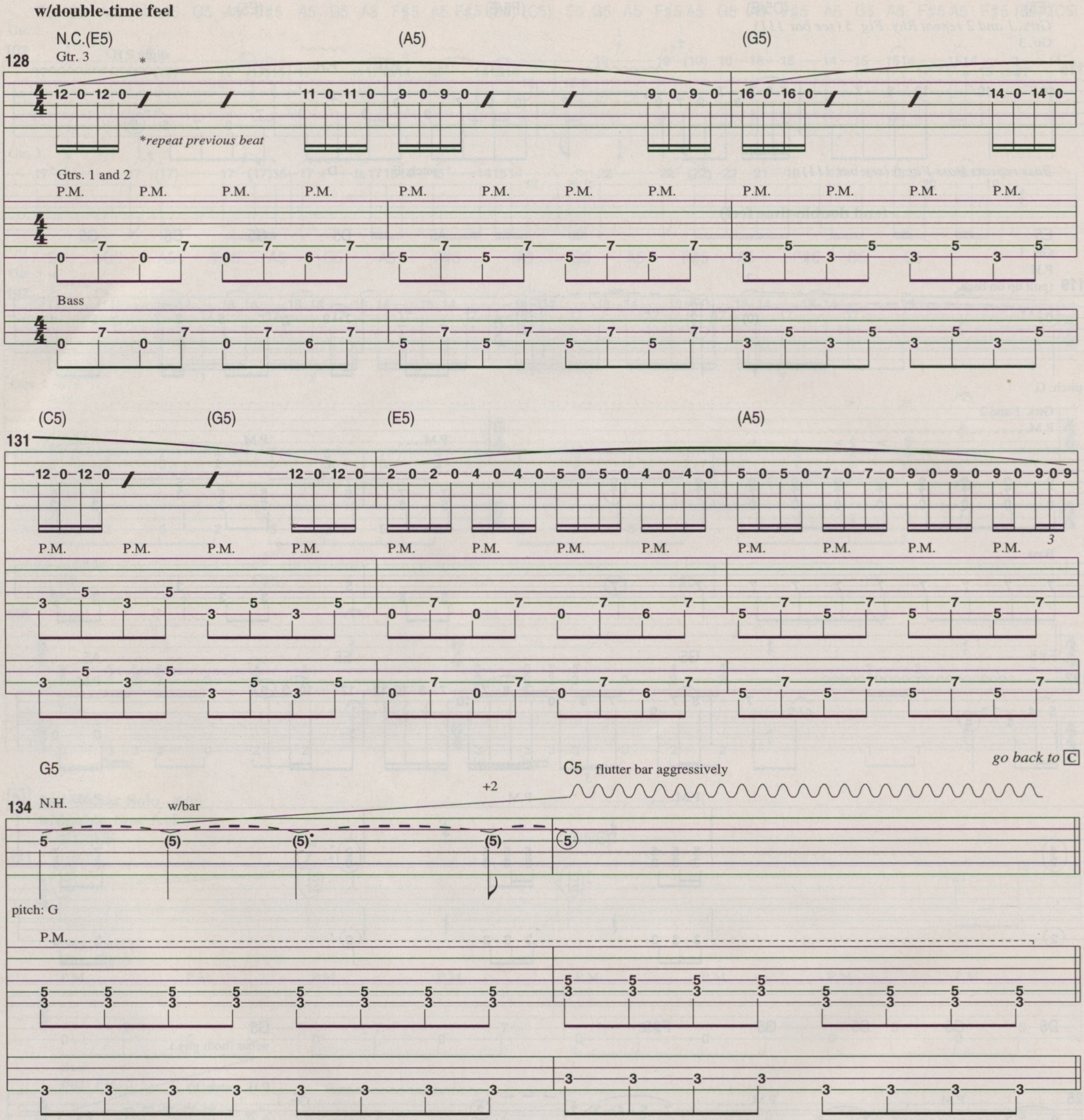

E5 G5 A5 F#5 A5 G5 A5 F#5 A5 G5 A5 F#5 A5 F#5 N.C.(B5) (C5)
95
Gtr. 5 (elec. w/dist.)
Gtr. 4
Gtr. 3
Gtrs. 1 and 2
Rhy. Fig. 4
P.M.
Bass
Bass Fig. 4
E5 G5 A5 F#5 A5 G5 A5 F#5 A5 G5 A5 F#5 A5 F#5 (B5) (C5)
Gtrs. 1 and 2 play Rhy. Fig. 4 five times (see bar 95)
97
Gtr. 5
Bass plays Bass Fig. 4 five times (see bar 95)
E5 G5 A5 F#5 A5 G5 A5 F#5 A5 G5 A5 F#5 A5 F#5 (B5) (C5)
99
P.M.
E5 G5 A5 F#5 A5 G5 A5 F#5
101
T
A5 G5 A5 F#5 A5 F#5 (B5) (C5)
102
T


E5 G5 A5 F♯5 A5 G5 A5 F♯5 A5 G5 A5 F♯5 A5 F♯5 (B5) (C5) E5 G5 A5 F♯5 A5 G5 A5 F♯5 A5 G5 A5 F♯5 A5 F♯5 (B5) (C5)
Gtr. 5
103
Gtr. 3
E5 G5 A5 F♯5 A5 G5 A5 F♯5 A5 G5 A5 F♯5 A5 F♯5 B5 C5
Gtr. 5 ½
107
Gtrs. 1 and 2
P.M.
Bass
(♩ = 184)
G5 F♯5 G5 F♯5 F5
Gtrs. 1 and 2
109
P.M.
rit.
Bass

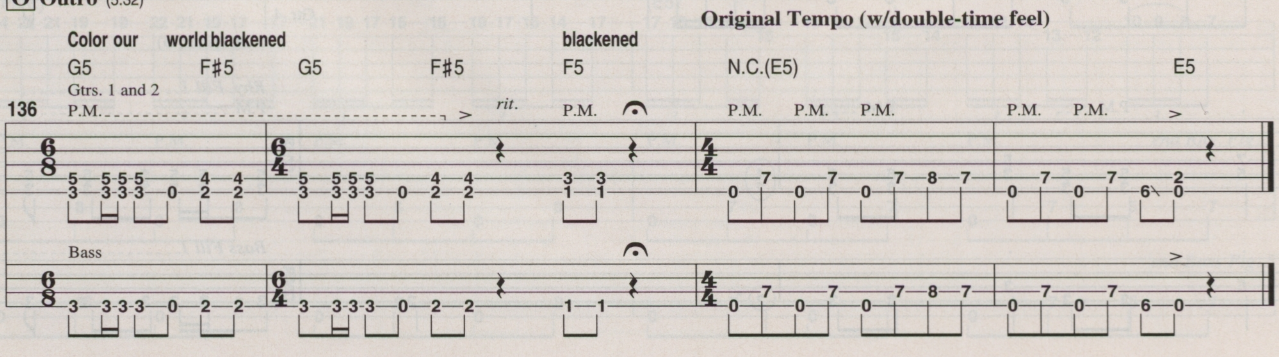
N 2nd Guitar Solo (5:01)
w/double-time feel


N.C.(E5)
¼
(D5/E)
111
Gtr. 3
Gtrs. 1 and 2
Rhy. Fig. 5
P.M.
Bass
Bass Fig. 5
(F5/E)
(E5)
113
P.M.
end Rhy. Fig. 5
end Bass Fig. 5


(E5)
(D5/E)
(F5/E)
(E5)
Gtrs. 1 and 2 repeat Rhy. Fig. 5 (see bar 111)
Gtr. 3
115
P.H.
P.H.
slight P.H.
Bass repeats Bass Fig. 5 (see bar 111)
pitch: E
D
(end double-time feel)
E5
A5
D5
G5
C5
G5
Gtr. 3
P.H.
119
(pull up on bar)
+2
pitch: G
Gtrs. 1 and 2
P.M.
Bass
F#5
G5
E5
A5
122
P.M.
D5
G5
C5
G5
F#5
G5
w/bar (both gtrs.)
125
P.H. (pitch: F)
Gtr. 3
Gtr. 4
N.H. (pitch: G)
Rhy. Fill 1
Bass Fill 1


w/double-time feel
N.C.(E5)
(A5)
(G5)
128
Gtr. 3
*repeat previous beat
Gtrs. 1 and 2
P.M.
Bass
(C5)
(G5)
(E5)
(A5)
131
3
G5
C5 flutter bar aggressively
+2
134 N.H.
w/bar
pitch: G
P.M.
go back to C

O Outro (5:32)


Original Tempo (w/double-time feel)
Color our world blackened
blackened
G5
F♯5
G5
F♯5
F5
N.C.(E5)
E5
Gtrs. 1 and 2
136
P.M.
rit.
Bass